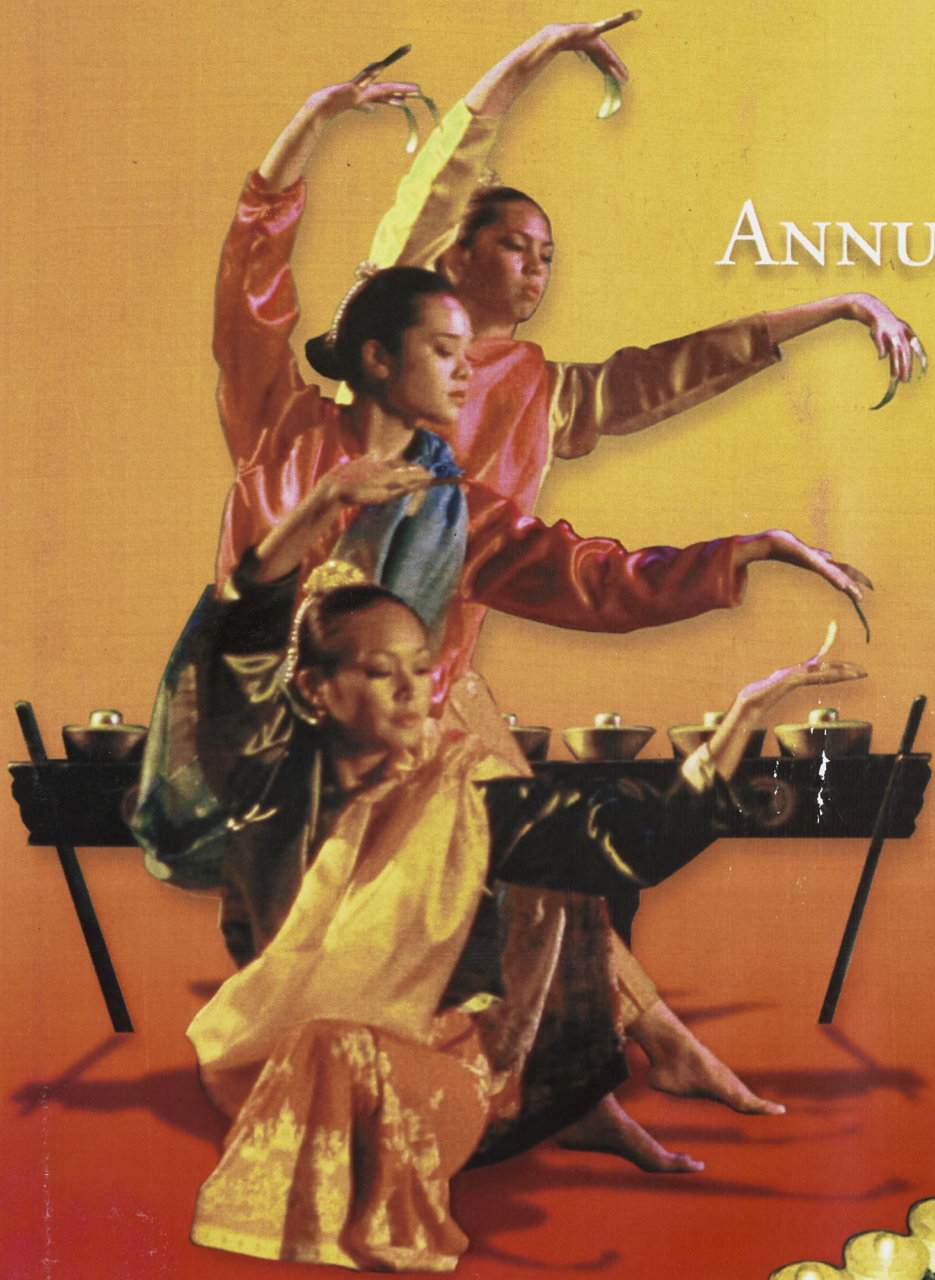
Samahan Filipino American Performing Arts & Education Center

35th Annual Concert of Philippine Dances & Music



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ACKNOWLEDGEMENT

Financial support is provided by the City of San Diego through a program administered by the Commission for Arts and Culture, some programs are funded in part by the County of San Diego Community Enhancement Program.

We also wish to thank firms and organizations including Sempra Energy, Mabuhay Alliance, Allied Waste Management, Conching's Café, Filipino Press, Asian Journal, BY Publications, The Neurosciences Institute, Greg Penetrante, Kalusugan Community Services, the Filipino-American Nurses Association and individuals who have made financial and in-kind contributions in the interest of preserving, developing and presenting the traditional performing arts of the Philippines.

STAFF & PERFORMING ARTISTS

LOLITA DIÑOSO CARTER, Ph.D.
Founder, Executive Director

RUBY PEARL B. CHIONG
Artistic Director, Choreographer

FREDERICK EMBALSADO
Rondalla Director

JUANITA F. CACCAM, Ph.D.
Musical Coordinator

BERNARD ELLORIN, M.A.
Gangsa & Kulintang Music Director

ERIC ABUTIN
Co-Director

DANCERS

Jd Lynn Chiong, Reina Chiong Quenaon, Dorothy Parker, Melanie Mael,
Camille Adonga, Samantha Manuel, Jobeth DeVera, Jhoselle Padilla,
Marielle Almoite, Melanie Calimlim, Lisa Sabio, Carla Parker Guzman
Raynard Abalos, John Urata, Rafael Guzman,
Rowell Mateo, Patrick Ambrosio, Justine Cervantes

APPRENTICES

Iann Espiritu, Ilyn Mendoza, Ida Mendoza
Tiffany Pascua, Charito Pickett, Mae Madge Mendoza

RONDALLA

Frederick Embalsado, Bernard Ellorin, Juanita F. Caccam
Mitchell Almoite, Chris Feraro, Tess Rivero Torres, Jacqueline Pablo
Manny Embalsado, Conrad Reloj, Jun Herrera

PAKARAGUIAN KULINTANG MUSIC ENSEMBLE

Bernard Ellorin, Eric Abutin, Mtchelle Almoite, Chris Feraro, Raynard Abalos
Severino Reyes, Szilvia Soproni, Joseph Allen Ramirez
Michelle Camaya, Mary Grace Nievera, Jhoselle Padilla, Melanie Calimlim

GUEST SINGERS

Nostalgia Singers- Tess Rivero Torres - Coordinator
Lilli Guenthoer, Elsie O. Jimenez, Jescel May Esteban, Priscilla Garrovillas

SAMAHAN'S

The Samahan Philippine Dance Company was organized in July 1974 under the direction of Lolita Diñoso Carter, Ph.D. Dr. Carter, a dance instructor at Grossmont College, El Cajon, CA. at that time, volunteered her services to organize a performing ensemble as a contribution to the growing Philippine Community of San Diego. Her knowledge of Philippine Dance and Music came naturally from her experiences growing up in the Philippines and being involved in all facets of Filipino life in a small town including activities of a large extended family, church and its numerous religious observances, school programs and community celebrations specially town fiestas. Formal education in Philippine Folk Dance at the University of the Philippines and classes with Francisca Reyes Aquino, eminent authority on Philippine Folk Dance provided Carter with a solid background in Philippine Folk Dance.

Samahan Philippine Dance Company started as part of the Youth Program of the Council of Pilipino-American Organizations of San Diego County (COPAO). The purpose of the program was to provide Filipino youth opportunity to gain knowledge and appreciation of their cultural heritage. The name "Samahan" (meaning working together) was selected by the participants who were mostly students from area junior and senior high schools and San Diego State University. The students of the educational and recreational program soon became a group of amateur Philippine folk dance performers besieged with requests for presentations from various organizations, institutions and individuals.

In 1975, Ruby Pearl Chiong joined the Dance Company as a dancer, teacher and choreographer. Fresh from the Philippines, she brought with her a rich repertoire of dances reflecting her experiences with the Far Eastern University Dance Troupe and work with several dance companies in Manila. Her knowledge of dances from the mountain provinces of Northern Luzon and the Southern Philippines further enriched the Company's repertoire. Ms. Chiong's experience as assistant student director of the FEU's Folk Dance Troupe helped Samahan in producing their first formal Philippine dance concert at the San Diego City College Theater in 1976.

In 1978, Samahan obtained status as a non-profit, public benefit corporation. Its founding

directors were Grace P. Blaszkowski, Juanita F. Caccam, Ph.D., Ruby Pearl B. Chiong, Juanita C. Santos, Atty. Jesse G. Quinsaat and Lolita D. Carter, Ph.D. Soon after, the dance company obtained its first grant from the National Endowment for the Arts which was matched by Tawfiq and Rachel Khoury of Pacific Scene, Inc. In 1979, the Dance Company was invited to perform in the inauguration of the East County Performing Arts Center. The performance set-off the annual presentations in that theater for seven years.

The musical components of Samahan were formed in 1980 with the assistance of Bayani Mendoza De Leon, well-known Filipino ethnomusicologist and professor of music from the University of the Philippines. Under his

expert tutelage, Samahan's Rondalla, Gangsa and Kulintang Musical Ensembles were formed. A grant from the Parker Foundation enabled the Company to obtain musical instruments from the Philippines. After Prof. Mendoza moved to New York, the Rondalla languished for lack of artistic direction. Nevertheless, his students, Dr. Caccam, Carmen Galang and Sheryl Aguilar continued to play with the Rondalla and became the foundation of the current ensemble. Today, it benefits from the leadership of Frederick Embalsado as Rondalla Director and Dr. Caccam as Musical Coordinator.

Danongan Sibay Kalanduyan, Master artist/ teacher of Kulintang Music became a guest teacher and artist with the Company in 1989-1991 and in 1994-97. Born in Datu Piang, Cotabato, he learned

his music from early childhood playing with members of his family, relatives and townmates. He introduced Samahan to the authentic music of the Maguindanao people and to the music of the Maranao people. He performed with the late Musiban Guiabar, a talented Maranao singer, and Samahan at Sherwood Auditorium and the Educational Cultural Complex Theater. In 1995, Kalanduyan was honored as a recipient of the prestigious National Heritage Fellowship by the National Endowment of the Arts.

From 1994 to 1997, Guru Kalanduyan traveled to San Diego from San Francisco several times to teach Samahan's musicians how to play authentic Maguindanao and Maranao Kulintang music. His

patient guidance resulted in the development of Bernard Ellorin, one of his pupils, as a Kulintang player of great promise. Bernard's talent and dedication to Kulintang music and his knowledge of authentic Maguindanao and Maranao melodies and rhythms as learned from Guru Kalanduyan has been vital to the development of Samahan's Kulintang Music and Dance Ensemble.

George Ragaza joined Samahan in 1991 as artistic director sharing responsibilities with Ruby Chiong. Under his leadership, Samahan performed at the Poway Center for the Performing Arts for four consecutive years. His collection of authentic and well- designed costumes and exquisite accessories greatly enhanced the professional quality of Samahan's performances. He premiered several new dances including "Kaamulan" - a Manobo Rite of sharing in 1993. In 1994, he presented an outstanding Gala at the Poway Center for the Performing Arts which gained him very good reviews by Anne Marie Welsh of the San Diego Union Tribune and Aurora Cudal of the Filipino Press. He also started Samahan's active association with Young Audiences of San Diego.

Samahan initiated the Philippine Folk Festival which was held at the Scottish Rite Memorial Center, Mission Valley, San Diego in 1979. The Festival, which lasted for six years was a showcase of Philippine Performing Arts in Southern California. The Festival, renamed Philippine Cultural Arts Festival, was revived and moved to an outdoor central location in Balboa Park in 1996. The Santacruzan was a special feature of the 1997 and 1998 Festivals in May in the same location. A growing number and variety of guest performing artists makes the annual Philippine Cultural Arts Festival an outstanding showcase of Philippine culture and a significant Filipino community event.

Samahan was invited in 1996, to perform at the Northwest Folklife Festival in Seattle, Washington. The highly successful tour, involving 35 dancers and musicians, included two performances at the Seattle Opera House and another at the Mural Amphitheater. Since 1996, Samahan had been a featured performer at the Los Angeles Festival of

Philippine Arts and Culture. It was accepted to the prestigious Touring and Presenting Program of the CA Arts Council for the 2000-2001 season and, as a result, was invited to present its repertoire of Philippine dances at a community college in Orange County.

In 1998 the name was changed to Samahan Filipino American Performing Arts & Education Center. It now has four performing groups: Samahan Philippine Dance Company, Pakaraguian Kulintang Ensemble, Philippine Rondalla String Orchestra, and Polynesian Dance Troupe. In addition to meeting its busy performance schedule, Samahan does its utmost to carry out a strong educational and outreach program, providing free workshops and performances in many area schools, particularly in multi-cultural programs, senior citizens and disadvantaged groups. It has conducted a successful Neighborhood Arts Program geared to youths at-risk in two San Diego neighborhoods, funded in part by the City of San Diego under a program administered by the Commission for Arts and Culture.

Samahan's theater performances include a Gala Concert, occasionally a Christmas program, and a Concert of Traditional Music and Dances of the Southern Philippines. It has performed in many theaters in San Diego county, such as the City College Theater, Sherwood Auditorium, the Educational Cultural Complex Theater, Mayan Hall, East County Performing Arts Center, Mandeville Auditorium, Joan Kroc Performing Arts Theater, Lyceum Theater and The Neurosciences Institute Auditorium.

Samahan Filipino American Performing Arts and Education Center takes great pride in its contribution to the preservation, development and presentation of the traditional performing arts of the Philippines and in its respected position as a prestigious member of the San Diego performing arts community. It is likewise proud of the achievements and career successes of its alumni and students who have gone through the Samahan Philippine dance and music training.

ARTIST STAFF

LOLITA DIÑOSO CARTER, Ph.D.

Founder & Executive Director

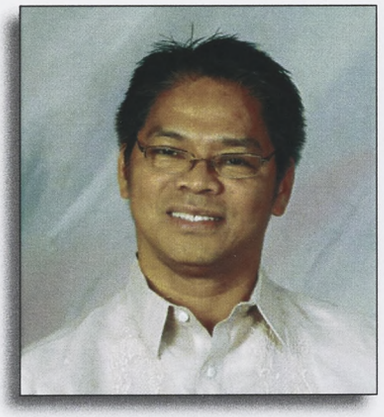
A graduate of the University of the Philippines, Lolita D. Carter taught at Jackson (Olongapo) High School in Zambales until 1954 when she was awarded a Rotary Scholarship to do graduate work in Dance at the University of North Carolina, Greensboro. She went to finish her Ph.D. majoring in Physical Education at the University of Iowa in 1958. She attended as well, the American Summer School of Dance in New London, the Long Beach Summer School of Dance and the Creative Dance Center Summer Workshop in Tucson. She moved to New Zealand in 1960 where her husband, J.E. Lindsay Carter, Ph.D. taught at the University of Otago, Dunedin. There she co-founded the University Orchesis Group, choreographed and danced with the group until her return to the U.S. in 1963. She taught dance at Grossmont College from 1964 until her retirement in 1987. At Grossmont College, she developed the dance curriculum, choreographed and danced from 1968 to 1972 with the San Diego Dance Theater, the first modern dance company in San Diego.

Dr. Carter was awarded in 1978 a fellowship by the California Arts Council to apply the results of her research on Philippine dance to new choreography for the Samahan Philippine Dance Company. As Samahan's founder, Dr. Carter nurtured the development of the Company from its early beginnings to its present respectable position as a performing arts organization in San Diego. She has helped to preserve the traditional folk dance forms and as a choreographer, has created original works based on Philippine themes. Through her efforts, the dance company has been a recipient of various government and private foundation grants. She has received numerous awards for her work with the Company and other services to the community.

RUBY PEARL B. CHIONG

Artistic Director/Choreographer

Ruby Pearl Bersamin Chiong joined Samahan as a choreographer, teacher and dancer in 1975. A Business Administration graduate from Far Eastern University in Manila, Philippines, she brought with her an extensive background of performances with various dance companies in the Philippines, including the Manileña Dance Company, the Mabuhay Dance Company, Bell Aloha Dancers and the ABS-CBN Dance Troupe. She has taught master classes for the California Association for Health, Physical Education, Recreation and Dance, the San Diego State Multicultural Program, and the San Diego Area Dance Alliance. She also conducted Philippine dance workshops for the San Diego City Schools and the Sweetwater School District. Since 1994, she and Dr. Lolita Carter have been associated with the San Diego Young Audiences in the presentation of Philippine Dance Programs in schools in San Diego County. She has choreographed numerous dances in cooperation with Danongan Sibay Kalanduyan, Master Artist/Guru of Kulintang. Among her many original choreographies and creative dance arrangements are *Edel, Lankamanis, Ulong, Ullalim, Kadal Blelah, Bala-Bala Bayle, Pangalay Ha Pattong, Tadjok, Tauti, Sagayan, Malagueña, Manton de Manila, Paraguanen* and *Tinikling.*



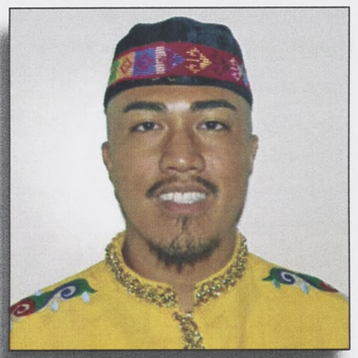
FREDERICK EMBALSADO

Rondalla Music Director

Frederick Embalsado has been the Director of the Samahan Rondalla for almost two decades. With the assistance of Dr. Juanita Caccam as the music coordinator, he has led the Samahan Rondalla to its full potential as an outstanding string ensemble. Indeed, his arrival in the county has enriched Samahan, as he possesses a rich Rondalla music background and experience. He has taken music courses in Rondalla at the University of the Philippines, from Dr. Francisco F. Feliciano at the Asian Institute for Liturgy and Music, choir conducting at Santa Isabel College and attended a music camp at the Mt. Makiling School of Arts and Sciences. He was a music and Rondalla teacher at Bagong Silang Elementary School, Saint Claire Montessori School and Holy Rosary College in Manila. He has a degree in Business Administration and is currently employed with the County of San Diego.

BERNARD BARROS ELLORIN, M.A.

Gangsa & Kulintang Director



Bernard Ellorin had his primary Philippine music training with Samahan's Rondalla and Kulintang ensembles. At the age of ten, after learning in a month how to play the banduria with Dr. Caccam, he started playing with the Rondalla in providing live music accompaniment for the Samahan Gala Dance Concert. Since then he has been the principal banduria player of the Samahan Rondalla.

Training with the Kulintang Master, Danongan Kalanduyan, and mastering several authentic Maguindanao and Maranao Kulintang music, Bernard became the principal Kulintang player and the Director of the Samahan Pakaraguian Kulintang Ensemble in 1996, leading the ensemble in providing the musical accompaniment for Samahan's repertoire of Southern Philippine dances. Consequently developing a keen interest in Philippine music, Bernard decided to pursue a career in Ethnomusicology, obtaining his Bachelor's degree at UCLA, then graduate degrees at the University of Hawaii. To enhance his knowledge in the country's indigenous music and dances, he participated repeatedly in the KulArts Tribal Tours, which involved "immersion sessions" in various tribal rituals and traditions in Southern Philippines. He also attended a semester of Kalinga music, Rondalla and Kulintang classes at the College of Music at the University of the Philippines. He stayed for two months in 2008 in Tawi-tawi researching on the Kulintangan of the Sama and Tausog tribes for his Master's thesis. In August, 2009, he directed the concert of Music and Dances of Southern Philippines performed at The Neurosciences Institute Auditorium. The Ensemble has been invited to conduct workshops in colleges and universities in California. Bernard has been teaching the members of the Kulintang ensemble the music pieces he has learned, enabling them to play a full repertoire even when he is at UH, Manoa in Honolulu working on his Ph.D. in Ethnomusicology.

ERIC ABUTIN

Gangsa & Kulintang Co-Director

Eric Abutin has been an active member of the Pakaraguian Kulintang Ensemble since 2005. Through a fortunate collaboration with the Samahan Filipino American Performing Arts & Education Center in 1994 he was first introduced to the Maguindanaon kulintang supporting instrumentation under the tutelage of Maguindanaon kulintang master Guru Danongan Sibay Kalanduyan and in 2003 to the kulintang through Bernard Ellorin. Currently, he maintains intensive studies of the Garinagu garawoun under the tutelage of members of the Garifuna community of Los Angeles. He received his Bachelor of Arts in Music Performance from San Diego State University with a focus on the learnings of traditional song of the Ewe and Ga of Ghana, Central Javanese Karawitan, and Mbira Dzavadzimu of the Shona peoples of Zimbabwe under the tutelage of Komla Amoaku, Pak Djoko Walujo, Kobla Ladzekpo, Kwame Degbor, John Flood, and Dr. Lewis Peterman. He is thankful for his loving wife and boys and is deeply honored to have this opportunity to present a tradition that has been shared with him.

DANCES OF THE MOUNTAIN

The Benguet, Ifugao, Bontoc, and Kalinga-Apayao people, now known as BIBAK tribes, live in the misty mountain provinces of Northern Luzon. Because of their long isolation in landlocked mountain villages, these indigenous tribes have been able to preserve much of their tribal identity, rich culture and traditions.

Dances of the BIBAK tribes are expressions of their beliefs which are often nature-oriented. Their dances are mostly community celebrations of important aspects of life such as birth, wedding, death and rich harvest. They dance to appease and to pay tribute to their ancestors. They also dance for their gods to cure their ailments, to insure the success of war activities, to ward off bad luck and to pray that natural calamities may not do harm to their source of living and their everyday life.

Dance is also a form of socialization for these tribes like the Kalinga. They often congregate in order for them to unload their feelings. Some of their dances depict agriculture, from planting to harvesting, since it is their main source of livelihood. Their dances are performed accompanied with musical instruments such as, flat brass gongs – Gangsa, drums, hard wood sticks, various bamboo instruments and flutes.

Best known dances are Banga wherein women balance earthen pots on their hands, Salip, a courtship/wedding dance, Idaw, a dance about a small bird which is believed to be an omen bearer and Tadjok, a frenzied dance celebrating either a bountiful harvest, good health or a fruitful marriage.

Provinces of Luzon

DANCES OF THE

The influence of Hindu, Arabic and Indo-Malayan cultures is reflected in the music, dance and costumes of the people who live in the southern Philippines – the island of Mindanao and the Sulu Archipelago. Included in this group are Filipinos who embraced the Islamic religion early in the 14th century. Called Moros by the Spaniards, after the Moslem Moors, these people have resisted all attempts at Christianization.

"The dances, particularly of the Maguindanao, the Maranao, and the Tausug, are largely ceremonial and are often accompanied by percussion instruments such as gongs, known as the Kulintang, and drums. The presence of Indian influences, introduced by Hindu-Malays, is prominent in the dance called Kandingan, a Tausug wedding dance; in the Lanao dance Singkil, performed in the presence of the Maranao royal family; in the Sagayan, a Maranao and Maguindanao war dance recalling the exploits of the great Muslim warrior Bantugan; in the Pangalay, performed with expressive hand movements in varied versions among the Tausog, Badjao and Samal; in the Tahing Baila, a Yakan dance for a bountiful fish catch; and in the Lunsay, a popular Jama Mapun community song-and-dance number performed during wedding celebrations." Other known dances include Malong, Binaylan, Asik, Kuntao, Kadal Blelah and Vinta.

KULINTANG music has been practiced since the 3rd century A.D., before the coming of Islam and Christianity. It is celebratory music that brings people together, performed during weddings, festivities, for healing rituals, and to drive away evil spirits. The music is never played in funerals or Islamic observances.

Southern Philippines

SPANISH

The Spanish colonization of the Philippines brought many Western influences including religion, social customs, dress, dance and music. European dances like the waltz, mazurda, the Spanish jota, paso doble, fandango and others were transformed to suit the climate and temperament of the people. The elaborate and formal costumes of 16th century Europe were introduced and modified for formal balls and other occasions in the homes of the wealthy and for elegant government functions. These costumes were later adapted as costumes called Maria Clara for women, and Barong Tagalog for men.

A Spanish derived small string orchestra called Rondalla came into being with music played on the banduria, laud, guitara and bajo. Dances include many jotas such as La Jota Moncadeña, Gumaqueña, Caviteño and Santa Joaquina. A popular dance called Polkabal is based on the polka step and many dances are based on the waltz and paso doble.

PHILIPPINES

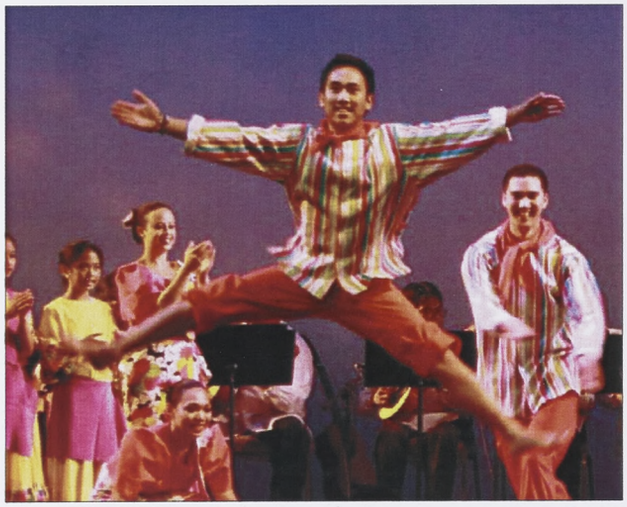
DANCES OF

Life in the provinces reflects the simplicity of the lives of the people who live close to the earth. The landscape is of small towns and villages dotted with coconut grooves, clumps of bamboo trees and the green or gold of rice fields.

Many dances are imitations of the movements of nature such as birds, animals, trees and the sea, are characterizations of various occupations or are created for various religious celebrations. The bamboo is used in many types of dances.

Well known dances include Tinikling, Pandango sa Ilaw, Binasuan, Itik-Itik, Bulaklakan, Subli, Bangko, Maglalatik and Sakuting.

Rural Philippines



DANCERS

Jd Lynn Chiong

Reina Chiong Quenaon

Dorothy Linayao Parker

Melanie Mael

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Samantha Manuel

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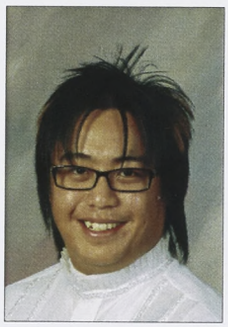
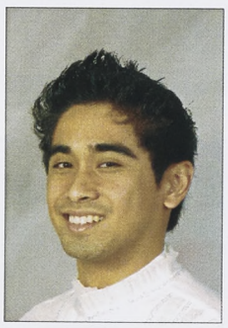

Rafael Guzman

Patrick Ambrosio


Justin Cervantes

Iann Espiritu

Ilyn Mendoza

Ida Mendoza

Tiffany Pasqual

Charito Pickett

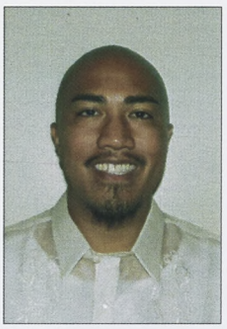
Mae Madge Mendoza

Melanie Calimlim

Lisa Sabio

Mary Grace Nievera

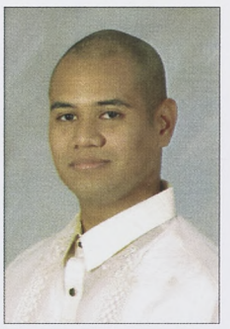
Musicians


Bernard Ellorin

Frederick Embalsado

Juanita F. Cacaam

Eric Abutin


Michell Almoite

Chris Feraro

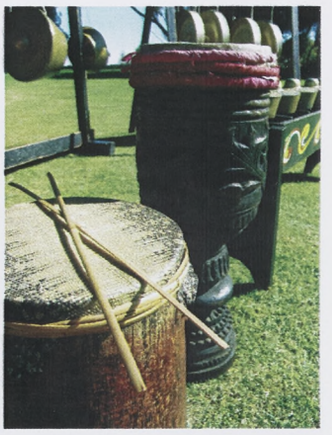
Manny Embalsado

Jun Herrera

Jackie Pablo

Tess Rivero Torres

Sev Reyes



Guest Musician
Patrick Tanega

SAMAHAN MUSIC ENSEMBLES

PAKARAGUIAN KULINTANG ENSEMBLE

Bernard Ellorin ..... Director
Eric Abutin ..... Co-Director

Left to right; Michelle Camaya, Eric Abutin, Sev Reyes, Chris Feraro, Joseph Allen Ramirez, Jhoselle Padilla and Raynard Abalos.
(not pictured Szilvia Soproni, Jhoselle Padilla, Mary Grace Nievera, Melanie Calimlim)

SAMAHAN PHILIPPINE RONDALLA

Fredrick Embalsado ..... Music Director
Juanita Cacaam ..... Co-Director

(not pictured Bernard Ellorin, first banduria)

Frederick Embalsado ..... First Banduria
Juanita Cacaam, Chris Feraro ..... Second Banduria
Jackie Pablo, Tess Rivero Torres ..... Octavina, Laud
Jun Herrera, Manny Embalsado ..... Guitara
Mitchell Almoite ..... Bass

Congratulations to SAMAHAN Performing Arts on its
35th Anniversary (1974 - 2009)

Lolita Diñoso Carter, Ph.D.
Founder & Executive Director, SAMAHAN Performing Arts
Teacher and Choreographer
Professor Emerita, Grossmont College

J.E. Lindsay Carter, Ph.D.
Professor Emeritus, San Diego State University

For 35 years we have supported the goals and spirit of the SAMAHAN Performing Arts. As a dance and music company it has grown and expanded into one of the leading ethnic performing arts companies in Southern California. We treasure our part in helping to provide opportunities for the young as well as older Filipinos to learn about their culture and develop specific performing skills in dance and music for the theatre. As teachers and mentors we have followed the progress of many hundreds of SAMAHAN members, not only while they were in the company, but also afterwards. We hope that what they learned while they were in SAMAHAN helped them grow personally in a positive manner and that this also helped them in their consequent endeavors.

Many have contributed in different ways during the 35 years – it has been a team effort. Our sincere congratulations go to all students, teachers, performers, board members, and sponsors who made this 35-year journey a great success.

SAMAHAN Filipino American Performing Arts and Education Center presents a rich combination of dance, music and professional training in the performing arts of the Philippines.

DANCE - SAMAHAN Philippine Dance Company, the Center's performing group, brings the enchanting atmosphere of the Philippines to every special occasion. Attractive, highly-trained dancers in beautiful, colorful costumes perform variety of exciting Dances from the islands of Luzon to Mindanao. Repertoire includes dynamic tribal dances of Northern and Southern Philippines, Spanish influenced– Maria Clara dances and electrifying rural dances of the Philippine country-side.

MUSIC - SAMAHAN's incomparable RONDALLA String Ensemble and PAKARAGUIAN Kulintang Ensemble present the romance and magic of traditional and indigenous Philippine music in every event.

Philippine Dance Classes

Classes are open to all ages, conducted by professional instructors with years of experience. Polynesian dances are also taught.

at the

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Sundays – 4:00 – 7:00 p.m.

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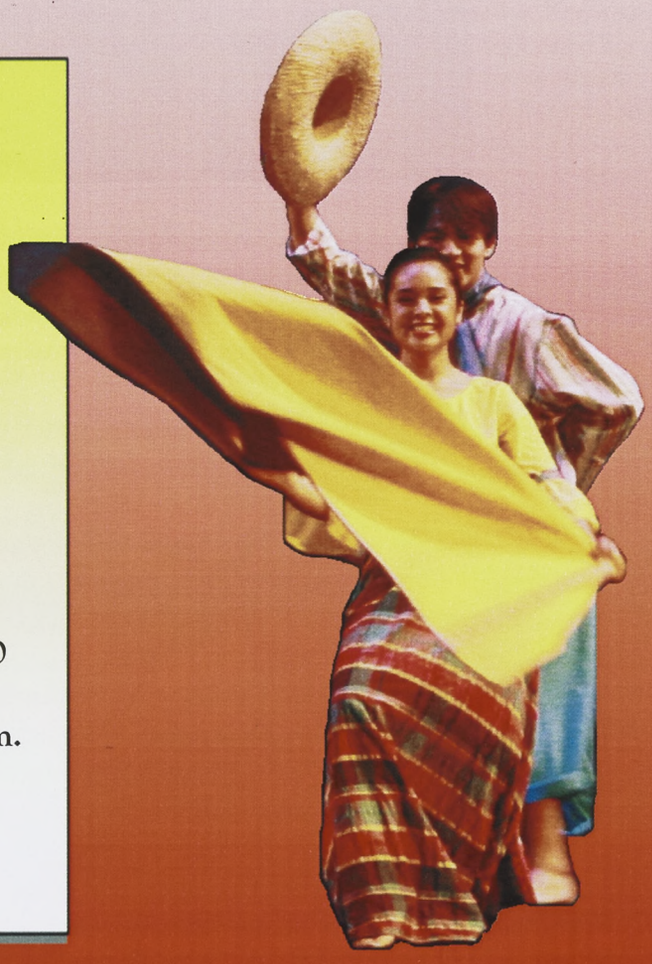


http://www.samahanphilippinedance.com

SAMAHAN has been a very big part of my life and my family.
Two of my daughters grew up around Samahan and are still performing
With the Dance Company. It has been 35 years of wonderful memories, great accomplishments, lots of friendship and the love and passion for the arts we all share.

CONGRATULATIONS!! to all members of the
SAMAHAN PHILIPPINE DANCE COMPANY.

And to the next generation, WELCOME!

To Drs. Lolita and Lindsay Carter, "Thank you for everything."

LONG LIVE SAMAHAN!!!

Ruby Pearl Bersamin Chiong & Family
Husband, Dick Chiong
Jd Lynn
Reina, Erwan and baby Aiden
Tarynn

Rajah Lin Guzman

Aiden Quenaon

To the Next Generation of Dancers & Musicians. Coming Soon...

Congratulations to SAMAHAN Performing Arts on its 35th Anniversary!

PAUNJALAY DANCE as choreographed by Bayanihan
performed by Nichi Ellorin & Junior Alabanza in 1999
Kulintang played by Bernard Ellorin

Thanks to SAMAHAN for the golden opportunity to learn to perform our colorful folk dances and traditional music. The rigorous training that we have gone through gearing up for a concert and other performances has given us the confidence to face whatever challenges we meet in our lives, especially in pursuing our careers.

Thanks to Drs. Lolita and Lindsay Carter and Auntie Ruby Chiong,
Dr. Juanita Caccam and Frederick Embalsado
Kulintang Master Danny Kalanduyan and the Pakaraguian Kulintang Ensemble

- for your guidance, encouragement and inspiration.
- Thanks also to the SAMAHAN Board for their continued help and support.

More power to the SAMAHAN Performing Arts!!

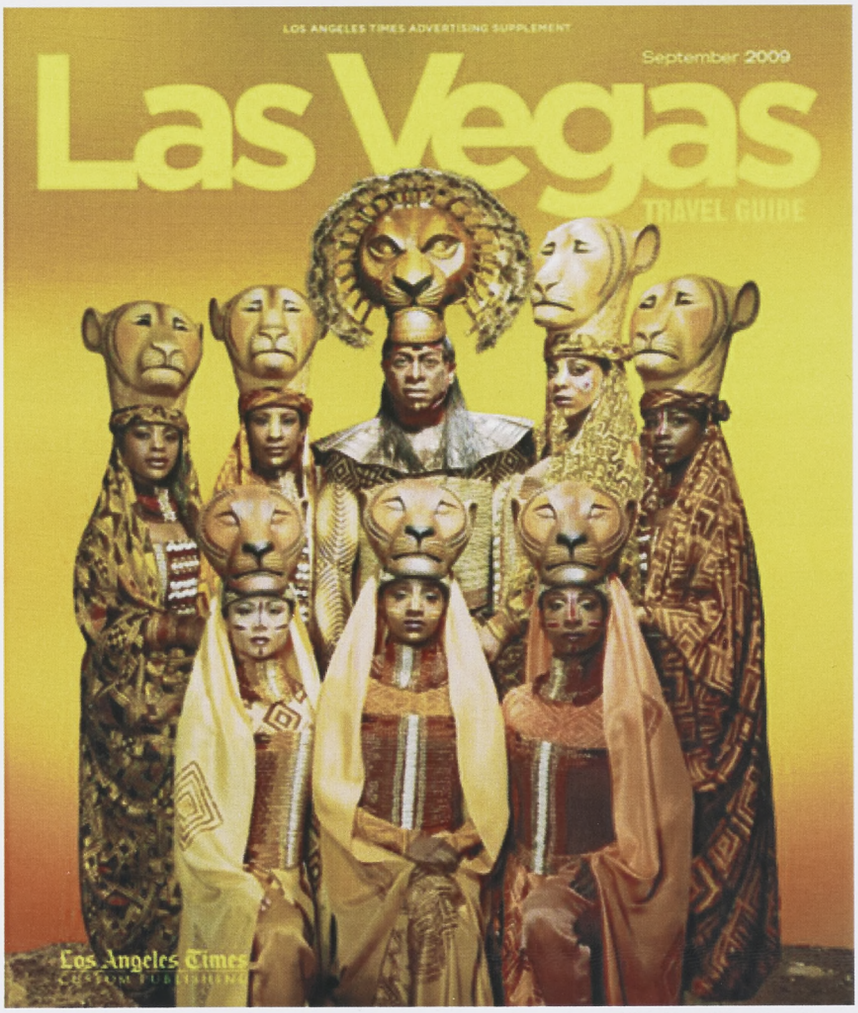
Sincerely yours,

Nichi Renea Ellorin-Whitaker, M.Ed.
Samahan Dancer – 1991-2003

Bernard B. Ellorin, M.A.
Rondalla Musician – since 1992; Kulintang Ensemble Director – since 1996
Co-Founder – Pakaraguian Kulintang Ensemble

35 years of Samahan (and counting)... Cheers!

Auntie Ruby,
You have been an integral force in my growth as a performer. By watching you, I have learned the grace of movement. I have so much respect for you and the years of patience that you continually give to your students. I love that you not only taught us countless dances but the small things like you teaching us how to put on false eye lashes stays with me to this day. I love you and I thank you!



The Lion King, Las Vegas

Dr. Carter,
You never cease to challenge my path in life (for the better). You and Lindsay have always had faith in me as a performer and choreographer. Thank you for creating Samahan and providing a company in which Filipino-Americans such as myself have been able to create a family of friends and a support group aside from our families. This is the irreplaceable part of Samahan that will prevail.

May Samahan flourish in its undying efforts to educate, entertain & inspire not only Filipino-Americans, but the community as a whole, of the richness of our Philippine culture and traditions.

Much due respect goes out to Dr. Lolita Carter, Ruby Chiong, musicians, board members, dedicated parents and of course every dancer that has graced the stage representing Samahan!

Lovingly,
Michelle Aguilar-Camaya & Vi Aguilar

The Samahan Filipino-American Performing Arts and Education Center recognizes and deeply appreciates the generous gift from the Reifel family in memory of the love and friendship that developed over many decades with the Caccam family.

Photo of Helen Reifel
8/18/1920-9/09/2009

Photo of Helen and Juanita

CONGRATULATIONS!
To the
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on its 35th anniversary!!!!!!!!

Loving wishes to our Mom/Lola-

Juanita Francisco-Caccam, Ph.D.
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Shawn Michael
and Nathaniel Francisco

Congratulations to
SAMAHAN Filipino American Performing Arts & Education Center
for its continued success. Happy 35th Anniversary!

From the Galang Family –
Junn and Carmen
Myron, Gigi, Chelsea and Nathan Vasquez; Charlotte and Richard Loh

• what <u>samahan</u> means to me •

by michael acierto brizuela

•from the thousand islands
to the land of the free
throughout the entire world
across the seven seas

•we are united through culture
and we have found nothing to fear
in the past, present and future
with a love so strong to last through all the years

•with our love for each other, we help one another, as one we will sing
we know that together we can accomplish anything
s~a~m~a~h~a~n, samahan means working together
but we have come to believe it can mean so much more
s~a~m~a~h~a~n, samahan is just being together
living together as one, not for ourselves but for each other

•we know that united we shall stand and apart we shall fall
that is why together we dance as we sing standing tall
to have peace, love and harmony throughout life with our role
as one people, one world, with the same purpose_
_the same goal

•like a family we share our joys, pains and sorrows
for all time, yesterday, today and tomorrow
without reason to fight or fued, with no reason for war
with love in this walk of life, in unison, we have found so much more

•we know that, "together we stand and divided we fall"
together, forever, no reason is too small
singing, "all~for~one and one~for~all"
side~by~side, through all of space and time

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Congratulations and Best wishes

SAMAHAN FILIPINO AMERICAN PERFORMING ARTS & EDUCATION CENTER

Thank you to Drs. Lindsay & Lolita Carter, to Ruby Chiong and family, to all alumni and present dancers and musicians and their families, to all loyal board members and supporters through the years, for keeping this wonderful tradition, we are so proud of. Looking forward to more successful and impressive performances.

May God bless you
in every way
in every moment
in everything you do

Brizuela Family

Thank you Samahan Philippine Dance Company, this is where it all began .....

.....the hours of training, the dedication, as well as tough demands when you mix school and school activities with rigid rehearsals before theatre presentations, has been the pillar of the strength and professionalism in what I do today. Congratulations of 35 years of service to the community, especially to the youth, for keeping our culture alive. Thank you so much Dr. Carter, Auntie Ruby Chiong and my fellow Samahan dancers for enriching my life with incredible values, opportunities and some of the best memories. I feel so blessed to have you all as family. I love you! - **Jelynn Rodriguez**

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Dancer

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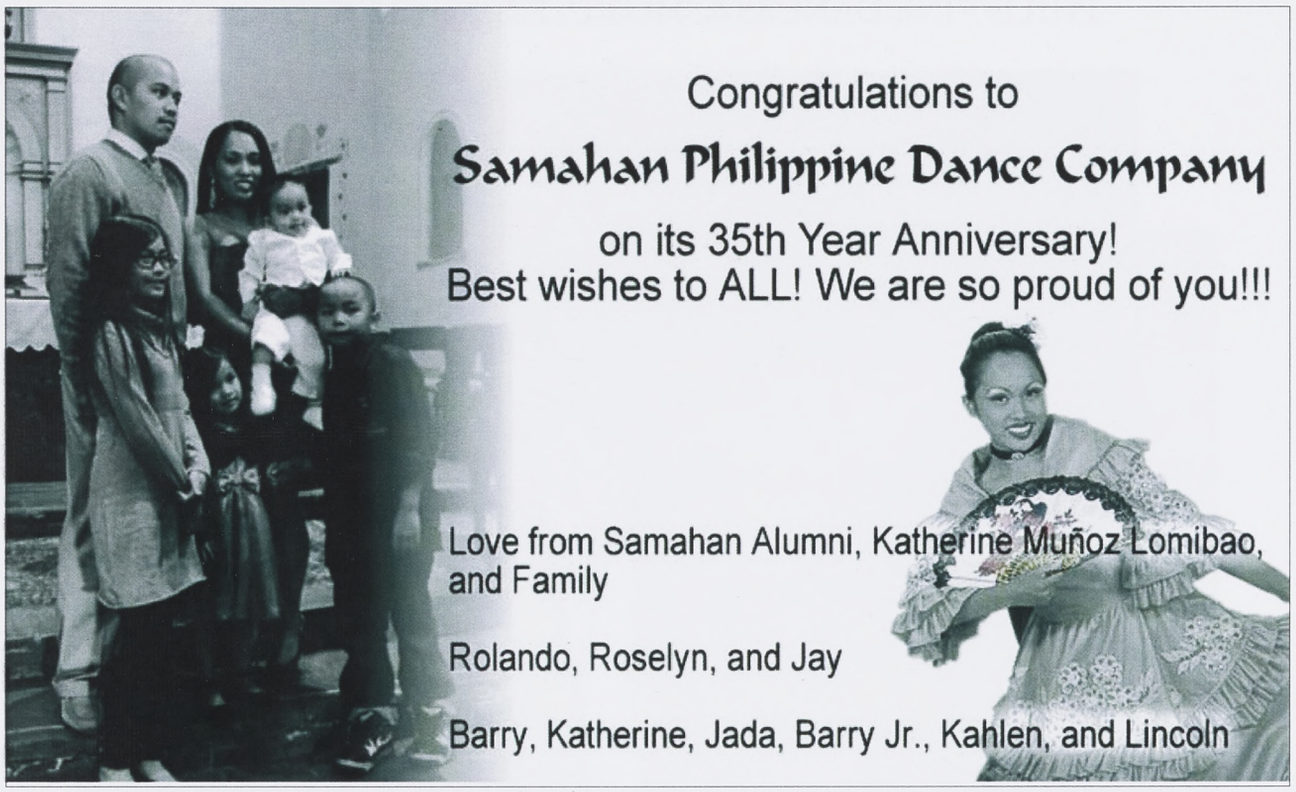
Granddaughter Lauren, Samahan Alumni



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on its 35th Year Anniversary!
Best wishes to ALL! We are so proud of you!!!

Love from Samahan Alumni, Katherine Muñoz Lomibao, and Family

Rolando, Roselyn, and Jay

Barry, Katherine, Jada, Barry Jr., Kahlen, and Lincoln

A thank you to all the years of watching and helping us grow.
We love the SAMAHAN family forever.
-Jhoselle and Melanie

Congratulations Kevin Jr. and Melanie Mael
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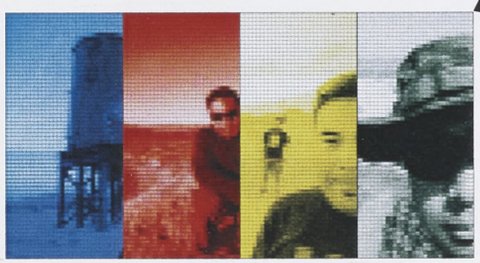

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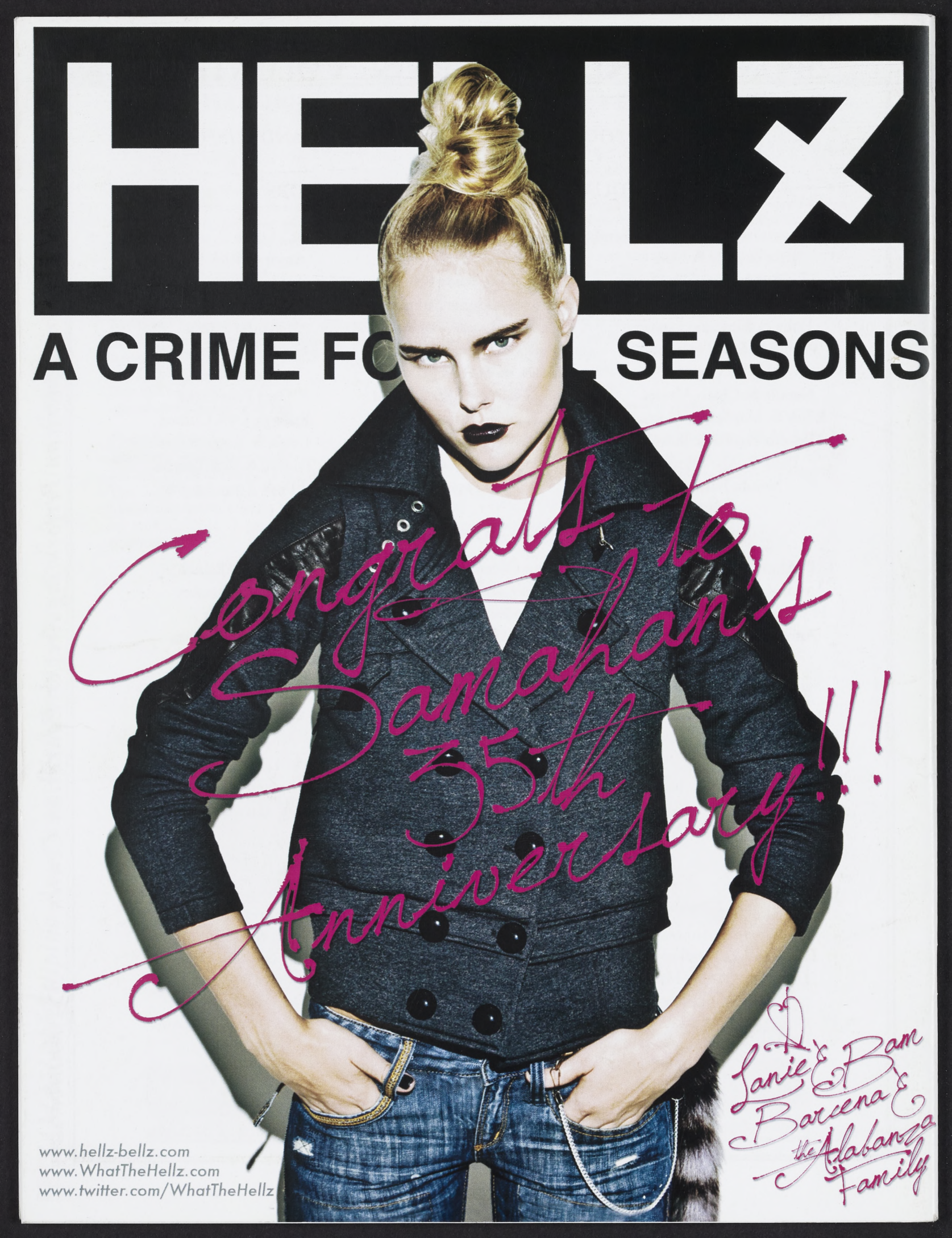
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